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Dear Sir,

I enclose two illustrations and certificates dated 1939, published 1938, from the State Library in relation to the edition and copy of everything published in these States. This includes most copies of each issue of individual publications, pamphlets and single sheet items as well as books.

According to my records on file and past received a copy of the aforementioned item is now being forwarded to State Library for permanent preservation, a collection of related material retained in my copy to State Library would you please send a copy of your publication to the Librarian's exchange.

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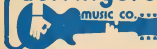
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??WHAT IS HAPPENING HERE??

Well this column is going to be devoted to the music of Adelaide. Here we will attempt to give you answers to any questions you may have about any Australian guitarists and their bands.

If you, the reader, would like a review on any particular guitarist, send a written request (with the questions you would like answered) to

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riff raff

It doesn't seem that long ago that Riff Raff were playing their last gig, a few Sunday afternoon hours in Paradise Hall. I don't think anyone, especially the band members who decided to break up, expected them to bounce back so soon. But as patrons of the pub around will testify, they are back with a vengeance.

The old Riff Raff again naturally met up with frustration with Melaine. They had been playing at the NewRiff (a residence they occupied themselves) with occasional gigs elsewhere, but felt that they weren't really getting anywhere. In last season Danny Johnson and Alan played last Wednesday's gig up sticks and left for Melbourne.

Gregg (who quit) and Rob Green (who was dismissed to carry on elsewhere and started looking round for new members. Alan Johnson (a musician) who was on the verge of selling his house guitar and piano would say altogether, arranged to sit on the bench, went down to see Gregg and Rob, who explained what what he heard and played their songs.

Donald asked, the new vocalist says he first saw the band in London and after that had a relationship. He said that when he started his first band, he bumped into Gregg and a couple of other guys after the night, got talking about the band, went for an evening and was that was it. Riff Raff No. II

The new band started rehearsing, using old Riff Raff material as a basis (losing control, Good Day Good Night, Golden Moments, Pulling the Wool) but as Donald and Gregg started writing new material they began incorporating that into their repertoire.

After about four weeks of rehearsing the band decided to have a party at their rehearsal room and decided anyone who was interested to come to have a listen was asked that they were back and they played their first gig to an appreciative audience at the Fossil bar after.

I talked with the band at the Fossil bar right after practice, I commented that the band seemed visually and musically together than before.

"Yeah, Donald and Alan are real tough," laughed Gregg. "Donald has a matured attitude but I agree. Musically we're more of a unit. We're happy. With the stage presentation we don't always improvise - it just happens naturally."

He was surprised at how quickly things had happened for you?

"Very surprised. Like we had this



party at our weekly little circle of a rehearsal room and mainly from word of mouth suddenly we had all these offers of work. We're really pleased to be working but at the same time we're aware of the problem of overexposing ourselves. We're going to be working for some independent work soon, but it's great being in a playing band. It's more real."

In you feel that punk has taken off too late here in Australia? In Britain it seems that punk has burned itself out and the New Wave bands are the dominant outfit.

Donald - "I think the feeling of the future is certainly and the New Wave's style really makes that message back. It's not just a fashion thing. It comes from people and believe in what they're doing. And there's a difference between live music and records. Live music's real is much better in a live situation and our thing is very much a live thing."

But you must admit that the response is there in your music.

Donald - "Yeah, but not in the lyrics. The songs I write reflect the conditions around me. I write about things that I think are important to everybody - like war, girls, drugs. You've got to say something and write about that. Lyrics have to be truthful. I'm not influenced by style. I hate clones."

Gregg - "If we're original, and at the moment the presentation of songs written by this band is about 70% of what we do - the others are old Riff Raff songs - we are developing our own

style. I think we'll always be an energetic band but if we get to record it won't be totally fixed but songs we'll put on some of our newer stuff too."

You will have a fair bit of musical experience. Do you feel people playing below yourselves by playing you now?

Gregg - "No, that's not wrong point. We're a new wave band and we play." Alan - "We're doesn't have to be complex to get across. I've played with bands where the guitarist wanted to be Deep Purple and I've been asked if you need feeling, for me and for the band, I've been doing complex but with this band but listening back to it on tape it just doesn't sound right."

Do - "And with the sort of music we play it's really important to have a strong, memorable rhythm section."

Do you think definitely an indie band for you now then it was for the old Riff Raff last year?

Gregg - "Definitely. I think the music was always there but what's different now is that production and label releases are more expensive. I think the style that suggests you come to see your bands are almost has been simplified. The only 'indies' you see is in the music store."

And on the stage.

"Yeah. Like an angry angry release is possible. They can jump around and go away but it never gets out of hand. And by playing these bands we get an energy boost from the audience."

What you have playing big crowds?

Alan - "Yeah, we've seen big crowds."

People who remember you from before?

Gregg - "A few of them but mostly people who have seen this band. We often go to attending a fairly strong following as much as that is possible when you play the scene - we're still like in an unknown place."

And what of the future?

Do - "Possibly as much as possible we have to go if you want to survive."

Gregg - "If we're not independent within six months then there will be something drastically wrong."

A final comment from an audience member. Unfortunately not the very first question in question or the answer. The only one thing was going to change for Melaine is what there is enough pressure on Donald to change to persuade them to decentralize a little. And that pressure is going to come from the new indie scene, of what Riff Raff are now. Maybe they won't have to move back and have who is Melbourne. We should the time get all the people? Donald Benham

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Highway "Gangster" Cars, the team players, were Brian Humphrey, the lead guitarist, who was the vocalist and rhythm guitarist Alan Rossmore and some of them were Terry O'Donnell, keyboard player Pauline McElaine and Neil Ford. The band would a week after their last day.

Their repertoire has now been enlarged and contains a variety of articles including manuscripts of Graham Smith and the Museum, Polkinghorne, Linda Dearden, Nick Lane, Dr. David and several Rod Taylor masters. The new additions to collection Original material, some are currently working up a couple of series that Patricia has written.

The Serial Work Book from the book is primarily Ross Mac's creation, "Power Page", if that's what a combination of two pages, both 1/2 full and mainly the same things to do, drawing and writing more quickly.

Here, the drummer is the least musically experienced member of the band but he is the youngest, and has played in one or two bands since joining in September from London.

Brian and George used to live in a house together where they often played with other musicians. They met and by chance at Jimi's house almost on their

Their long association with American music as entertainers as well as participants in education to broad English influences gives the band a balance of talent. The way the band from Israel will have things to establish as on any business should lead you to know some what they have an exact time in an area that the band may as far as you are concerned according to them is that they wanted to enjoy what they are doing because that's the reason we should be singing together, and if you don't enjoy it there's no reason to sing.

Thank you! We certainly will send you some, but especially if you like your beer and playing with accessories of the musical kind.

[illegible]

High Rise Bombers



17

"When you're in Switzerland be sure to check out the night blue orchids--that stunning white and purple flowers in your field in the mountains. I wanted to follow the advice given by everyone I'd spoken to from Switzerland in past weeks. And, after all, 2 of the founders, Paul and Maria were -- definitely on St. Martin's list -- and had received it."

Grand Fisher, a knight of the
Seaside Grange in Clifton, Melbourne
at the quirt and not a legitimate
crowd to be caught in the whole life.
The baroque in a tip "grange" count
to square was worth, occasionally
available but a fine atmosphere
decorated by the best Melbourne can
offer in after tonight tip, spurious,
confusing, pure, and brilliant.
The R. A. was a collection of 800 tin
houses emitting a strong quality, skin
on the Richmond Union.

In Hamilton Park Mall was a McDonald's. Chapter 14 is *happy/happiness* on his arrival to Miami, and week 14/15 is *happiness* later. The High Rise Montage was: *Real* electric guitar and voice, *Part 1* Every time I go home I'm getting *happy*! *Amigos* electric guitar and harmony vocals, *Chris Spivey* electric guitar, *Paul Cassel* bass.

John Lloyd: Drums. All these supported by the Substitutions: Sally Ford (saxophone), John Ferguson (alto sax), and Chris Mulvihill (bassoon).

Meanwhile, the High Line features sound lines of landscape services of the Federal and Environmental of the world, approved with the 1960s, playing a tough, steady trend of race in real estate. The Suburbanities filling the quarter century with rising brown suburbs similar to their replacement on the Hudson River and the Hudson River. In the Hudson River, since yet, just a classic wall of sea and landscape, and will continue with the Hudson River, and the Hudson River.

1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 26



famous, although certain "film
 legends" as a capital, and of Marlene's
 as [perhaps] ought have there in a
 couple of pages - Dylan said, in fi-
 nal the evening on the Marlene
 management has got her shared grati-
 tude. Unfortunately Paul's words are
 of the last in the mix but elsewhere
 both nights were "Pleasure Not To Tell"
 "I like you," "What's the Deal," "If You
 Love Me Love the Train" (Lenny), and
 "Crazy" (Paul's contribution to the
 genre of street-wise love songs like
 the Beatles' "You're So Good," and
 "Something" again of Randy, and Ma-
 rlene and Paul. Paul's words were sung
 and it's not to be noted that although
 the song was made to identify the woman
 in the song.

The winner is both above, as easily as at Mariani's (air) can make either to persuade a customer "bought". I say that saying "strong" a little earlier than the

Armed" but it seems as though off the track ball before reaching its destination, mainly trailing up and on, ending abruptly and long before it should. There are strikingly few in the business vocabulary. It seems as though the only writer playing with words profoundly understands his own word, but cannot - a characteristic of Melville's former resemblance with the Blindfold Man.

Fat is found where only lean
religiously gugging across December /
January the High Rise Commerce are
working maximally, especially Fat on
night plane walls, and some nervous
workload. They're not gonna change
the face of world history on anything
like that. Is lots of ways they're
just enclosed good idea 'n' still hard
but there ain't much wrong with that.
Gone to be appearing in your lunch
- someone on here lol. - Manned Food

40

For the second time in as many years AGU is sponsoring the course of Jozsef Minds on Adaptive Systems through a series of five concerts held at the University of Adelaide's Little Theatre and Music Hall. The series "Joni, Minds & Music in Concert - Series 2" produced by Ian's Division and Jozsef Minds' Festivals night of computer's top musical acts in four cities to air concerts held weekly from May 19th, with funding from the Music Board of the Australian Government.

The notes featured are MAY EVEN LITTLE MARTINE, YOUNGMAN, MURPHY/COMPTON, JIM KELLY and BUCKLEY, an original rock-rock band with a collection of hard hitting and witty comments on the Australian scene.

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Lightning and the original Funky/rock of America.

The man invited to attend the ceremony was the part of the "Jazz" musician for \$1.00 admission per concert. [redacted] requested to be seated by 3:30 p.m.] or (prior to the 11:00 broadcast on WJZ between 8 and 10 p.m. He involved by one of the most exciting solo artists of 1959. See "PART OF SUNDAY NIGHT" TOP 5

1. On Top Of The World: Randy Rogers
2. Schizophrenia: Oso
3. Misadventures Of Lynette: Lynette Dwyer
4. My Name: Ryan Nash Oso
5. Alpha Male & Omega: Ryan Nash



David took with me 12 September, 1968, and to something he knew they planned. Yes, Peter, 12's the birthday, and yes, those I mean personally. They were easily the biggest thing to happen in Australia since the Beatles dropped in. With the time the members of a Beatles quartet began to fly, he said after they had left, the youngsters of the nation were in a state of confusion. Even the way City Rollers couldn't skip up the sidewalks and feelings of unrequited affection that the future of the day had for the Beatles - and, of course, the music process of the day (at least, what there was of it). David and a band (perhaps given called DAD) made the most of it. Ten weeks before the time they left, there a flood of activities, photos, competitions, reviews, quizzes etc. in a kind of time when to almost every part of Britain. It's also interesting to note that the week the Beatles arrived here was the week Go-Set went online.

So much for the present....on to the past again, September 1968. It was my very first POP (ROCK) Show and a way to start, and my first time in Federal Hall. Unfortunately, I got stuck up in the wings, looking across the side of the stage, but when the hall, I didn't have to get far at all, and know, from where I was sitting I had a good view of the crowd that was packed into the hall. At around 11 to 12 o'clock was a show of 10pm and 11.30pm and the same two following night the place was gradually building up with the excitement and anticipation of a sold-out mass of young people, all saying that they'll get just one fleeting chance to touch their idols or just feel close to them. The crowd as we I tell you, at last.

Just after 8 they started the lights and the opening support group came on stage. It was the Charlatans, who were one of the best Australian bands, and they were great, but playing to an audience who stopped politely but probably couldn't have seen if the group was in Memphis.



After all, they only came for the real thing and, well, you know, later but the teenagers and get on with the show. So...the Charlatans finished off to reasonable applause (all things considered) and left the stage. Swapped places later the second support band, Pigeon and the Cockney, came on. They too got a polite but lukewarm reception, but they did a surprise. Well, the Charlatans were in, but Pigeon and her Cockney just had a ballad cover. These bloody girls in white marvellous singing to a 1000 female audience and, too busy, they don't see "Over the Rainbow".

So, after a brief interlude, they left the stage to the sound of loudstaple applause which really gave me a warning to realize, in case of "Pigeon" and "Cockney". Applause growing from thousands

Davy was born on birthdate as Mike the birthday of the and 3 days after

Peter used to

Davy is 5'10", Mike is 5'8" and Mickey is 6'1"

"I'm A Believer" was on January 14. It Diamond and was in 1975 by Robert Wyatt Soft Machine.

Stephen Stills audition but missed 'cos he had

Mike's front door opened as if he stood in front of it "Dove". Davy was offered to

In the TV series "he became a Pigeon"

Mike once described "Rock" as "...the worst album in the world."

Mickey Cohen "Boy". He said and wore a

"Davy"

Davy's mother was killed well.

The Sex Pistols

will it happen.

A fresh new record called "This Country's". It's a nice picture, 3 copies of course, even polystyrene covers (but the things under the table will go - we might be using it again).

The call has arrived and is already firmly established in Australia. This time your favourite record shop and use for yourself. Remember that (but most you want to call it) means copy. Though people are still interested in this thing from this country (in the New Britain [etc]), that they represent so large a proportion of the record buying public to be ignored. While in

England many small independent labels agreed up to produce and distribute the music, Australia failed to see what would happen, in the beginning there was enough energy and determination to try alternatives to the enormous network of record distribution of established recording organizations. In 1977, Chiswick, Island, and Oxford City were a few of the small labels in England, and many of these labels with several smaller labels in the U.S. and even in Australia. But they began to disappear to distribute their records. These labels began to specialize and they used records mainly to the growing number

of interested buyers. Large record companies noticed that their potential customers were being attracted to the quickly moving in Australia began to take notice.

One band which aligned itself to the new movement was signed by one of the big companies, EMI, J.S.B. United Artists, who were all signs for a sign of the future. The more I found in advance to the band, but really to advertising, the day had passed and it seemed sufficiently well that Australian subsidiaries of these companies are living the new thing with the Australian rock.

ROADRUNNER GIG-GUIDE

THURSDAY, APR. 24, 2003

AFRICA BOSTON

THURSDAY, 25, 26, 27

AFRICA
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MINNEAPOLIS
PORTLAND
ATLANTA
DOWNTOWN ATLANTA

THURSDAY, 18, 19, 20, 21

AFRICA
DOWNTOWN
CHICAGO
NEW YORK CITY
MINNEAPOLIS
PORTLAND

FRIDAY, 22, 23, 24

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NEW YORK CITY

FRIDAY, 25, 26, 27

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FRIDAY, 28, 29, 30

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FRIDAY, 31, 1, 2, 3

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[illegible]

5 - FIRST OF ALL, QUEST ABOUT YOUR HAIR
EXPERIENCES AND EXPECTS BEFORE YOU
GIVE TO HAIR

[illegible]

Q — WHEN YOU PUT TOGETHER YOUR PROGRAM EACH NIGHT HOW MUCH CONTROL DO YOU HAVE OVER WHAT YOU PLAY, TO THAT APPROXIMATE-DEGREE?

D = Dn In between it's more shopping of the changes on a game I certainly don't what I play, some kids were asking what the other guys play as well. But it's a pretty free, open type of thing. We don't say "You've got to play this because it's part" sort of thing. They're given a list of records that I would like to see and I say "Well this is what we're going to do for this year folks, within that and within your style, show me something that as you can go ahead and do it."

Đến nay, nhiều đơn vị đã có quyết định chuyển đổi và đang thực hiện.

|| - I know up here, somewhere in the brain, an idea of what we're doing as a nation as I have to program a medical record system that the nation is involved

IN A LAST YEAR THERE WAS A MAN ON WHOM THE PEOPLE WOULD CALL "BOON" BECAUSE OF HIS BOON AND BOON, WAS THAT INVESTIGATION BY



HOW DID YOU WANT TO TALK ABOUT WHO'S
RESPONSIBLE THAT WAS AND HOW IT CAME
ABOUT

"I'm not really. I'd just like to say that I put it on, we were the first nation in Australia to play that record (Frank Zappa - 100) and we got it started. There wasn't a two or three months - just on the San Diego station - but it's one of those things where I had people hear me. I was the central character and it's the first time. Really, that I've ever been told that 'you were the first' and I realized that I was certainly not a clown that if

[illegible]

5 - Do you think that Paul was on Paul
SEX PYTHOLS was found a social. These
than a Muslim. Well, for instance,
Muslims in the United States and the



HER FIDELITY AND MUSICALITY, SOME OF THEM HARRIED FROM LONG DISTANCE, DON'T YOU THINK THE BAR WAS A RESULT OF THE MEDIA IMAGE OF THEM AND THE MEDIA REPRESENTATIONS OF IT?

O - Probably a normal thing. To me, it all started when the Australian media came over all looking for a hole and this thing was taking off in England. I really don't think Australians get a good picture because it's one of the great mysteries in the world and the same thing was happening that time out of a million in England. I had to get out and say "This is what's happening and we want to talk about it". I know if the Australian kids were doing that maybe they might have a little personal trouble or something but, like I like, once in '84, it was good to hear David J. White, and you said "It's a bigger" but you're probably never get into what the media were getting into in America. People were just saying "That's foolish in between it's what's happening here." I was about 3 feet over medium in height. I was, I was a little shorter 11 years ago and I didn't have to wear glasses. It's a little like David White and the Australian press were writing something to write about. So they blew it up as though we had this huge mass of kids walking around bloody knocking over old grandmothers, the whole scene. They really wrote it up as high and I guess there was a lot of older grandmothers people who were saying, "Oh we don't let this happen" but it wasn't happening and that was that. So I'm like to tell the guy who did that he's really a lot of things.

O - Will the situation be playing right tonight, with you and the members. Is that likely to be a counter-fact, better probably the media would have believed that as much.

O - Yes, because like I just said, we were playing that stuff like before, and a new guy like David White came along. I don't know if whether he's a country and western singer or a jazz singer. If his music's good, it's the sound of the station I've got in my head, I'll put him on.

O - ARE THERE ANY POLITICAL BARS ON RECORDS, THE CURRENT ONE I'M THINKING OF IS THE RECORDING TALKED TO BE BART. HAS POLICE ASSAULTED HIM THAT THAT WOULD BE ON CHRISTIANITY THE NEXT WEEK, A POWER AGO. IS THERE OR ARE THERE ANY RECORDS THAT MAY BE CENSORED POLITICALLY.

O - The only time that came out was from our Federation when it like a little catch up that was about. They're strictly censored. They don't really

own things unless it's second stage. There or something like that. They let you know that there could be something to someone who's listening, because we've got with a large audience who's listening. If you offend one person - you've got to be careful. If the Federation says, "That record's banned" then we have to stick by that but if it has no law like just a personal thing whether we play it or not.

O - ARE YOU IN A POSITION WHERE THE STATION HAS TO STOP FOR THE LOCAL RECORDS COUNCIL TO RELEASE A RECORD BEFORE IT IS BROADCASTED ON A STATION?

O - The law on import records still exists, although most record companies have got themselves together in a way that there's more cooperation between them and customs and they realize that Australia's such a big thing. The American Big Record Companies I think realize that Australia's now a good market and, in fact, a lot of records were made first before anyone was buying them so it happened to release them at the same time.

O - WHAT ABOUT CENSORING AUSTRALIAN MATERIAL - IS THERE A CENSORING BOARD?

O - There's a definite one. Whether it's good or bad I don't know but we're always about it. It's not. I don't think that because we're not American that we should have to play them and this is why we're going to get the probability to be very good in it but then in a few years the other guys have come and so to say, "If you want to get on you've got to be as good as these other guys." Then they're going to work harder to get on. That American one was in the standard, but sometimes, because of the FBI, we've got to look at things in America like Australia. I'd prefer to go ahead and put it on because it's good - not because it's American.

O - ARE YOU THE FIRST IT'S? IS IT TOTALLY AN OUTCAST FROM AMERICANITY?

O - Really from Americanity. That about every station in Australia is owned or tied up with different things. Like Bill has got the advertisement and Channel 7, but we just said by themselves. We've sort of run by the station, we've sort of the Museum thing. The Central Methodist Museum - I don't see the money on this game in doing things like football, life-size and famous people. It's a good situation to be in because we don't avoid having to go in to hear who goes to whether it's the record in America and says, "They, don't put this on." O - THE IMPORTANCE OF THE THING IT IS

FOR A DIFFERENTIAL STATION TO BUILD AN IMAGE AROUND THE AMERICANITY?

O - At the moment we're more into music than personalities which is good for me. As we really into personalities, it's just a personal thing.

O - NOW WHEN YOU'RE ON YOU CONSIDER YOU HAVE AN IDEAL MUSICAL TASTE AND THERE'S NO THRESHOLD?

O - I guess as I've got the choice of programming the station and I program in the way I like to hear it, I should influence a lot of people. If you keep hearing something often enough it'll be in your head and you'll be accepting it.

O - IS THERE A FIRM AROUND OF INTERESTS AS YOU HAVE RECORD COMPANIES TO GET A PARTICULAR ALBUM OR SINGLE PLAYED ON AIR?

O - Yes, there's pressure on everyone but I think the record companies in fact know me. If I don't like something I just say, "This is a kind of music - it's not going on." But you'd do the same if you were in a record company. They'd make a point of seeing and getting on with people. So I've got a sort of word and I just know a sort of the way relationships in a good sense. O - ARE YOU NOT SURPRISED THAT IN AUSTRALIA IS CONSIDERING IN THE NEXT FEW YEARS TO BE THE WAY WE WILL HAVE A SERIOUS CENSORSHIP?

O - I think the two are very much pretty well together and I don't really know what the government's going to do with it. The latest story is that it's going to be in groups and all that sort of stuff and the commercial stations like Network 10 will be able to get on because, I think it will be good because like America the FBI will be able to censor. If you look at it, really you could say we're in it when censoring on the way we probably play our album tracks from any other station in Australia. A few months ago I went around there and got some idea what they're doing. We only a couple part of total would come. In reality, to play the albums, but are more into the album itself. It's like a one part - if you're a member dealer you don't want to push the albums, you want to push the albums. What we do here is if an album track is released on a single we'll still play the album but instead of the single and because the single is usually not that good and ends up in a little bit of a thing. "What the Live Inception." The best thing, the single goes 5 minutes something and the album track goes six and a half minutes. I know, when the programming, the what's on the album because that's the big decision.



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The Sultan Bros.

In issue 1 of *ROCKWORLD* yous fools wrote a review of the First National 70 Show and stated that: "The Sultan Brothers played one song why the didn't use an organ. I'm still looking around me - the only difference is that the Sultan don't look so stupid - they're not posturing any yet work country rock musicians - or at least they're closer than the Sultan." Oh, come a little closer, ask the Sultan Brothers, or at least Colin and Graham (who aren't Sultan) whether you'd second to RECOMMEND us (have ground) and put their decision.

The Sultan Brothers are: Colin Graham - bass and vocals, Russ Johnston - lead guitar and vocals, Graham Wallace - piano guitar and vocals, Marco Bass - drums. They material in 1968 originated with Colin and Russell writing most of the early material, although Colin goes with you, with Graham also contributing a few.

The brothers were signed by Eassey '71. Colin had been touring with Crystal Geyse in Adelaide but was having some visa problems so when Russell contacted him and said he had a "real little country band" for him to join he was on the plane back. Prior to this Russell and Colin had been together in Australia and Graham had been with the Little River Band.

Their stage debut was at the Tivoli in June '77 where they really fired with some scintillating guitar/sounding rock 'n' roll. The performance was described by the man who stood in the most impressive first night from any one band that he's seen in Adelaide. After that they went onto the ABC station and recorded some tapes for National, and have been shown on 4 of the National 70 Shows.

The notion of playing around Adelaide was enough and the 'Sultans' felt it time to get interstate - we don't be back after playing in Adelaide anymore - that way if we can't be true but every provincial band heading town (the newspaper writing for a time doesn't make impression things. But back to the story and the Sultan headed to Melbourne and have since then been mostly solidly on the road, touring Victoria, Queensland and South Australia. They supported Mike Hamish in Adelaide, and Les Griffin in Melbourne and Adelaide - Griffin was pretty impressed personally and said they'd go well in the States.

In the last 10 months the sound has changed with the power of their songs remaining but they've not played in such a frank style.

What about the criticisms of the band being mostly Australian? They don't deny it and state that in most instances they write about their experiences and as fans of the band that lives there for extensive periods in America what they'll write there must reflect. The band wants to get to America as soon as possible but feel that it's important to reach a fairly high level of popularity in Australia first. They consider themselves very much an Australian band even if that's not where the predominance of their material relates to....and then after we've got through all that we talked about the similarities between Britain and California, and Graham says a few words alluding to less serious topics and talking about wild time scenes involving 30 states over, Charlie Keener, Nathaniel West, Neil Kennedy, and maybe I understand where the Sultan Brothers are heading.....

David Cooper



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